Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 11, No. 15 TORONTO, APRIL 10, 1946 $2.00 Per Annum

Ottawa Order Will Clear Air

Local Control Of Building Welcomed By Industry

The Order-in-Council which places responsibility for theatre permits in the hands of municipalities was welcomed by the theatre industry as a reasonable answer to a knotty problem. Much unfavorable publicity, considerable of it stirred up by politicians, has followed announcements of theatre projects, it having been contended that they would interfere with attempts to relieve the housing situation.

Since many communities have an unemployment problem rather than one of housing, plans for theatres which have already received civic blessing will proceed.

The government would take steps to assure the equitable dis-

(Continued on Page 3)

Alberta To Set Up Three-Man Board

Alberta will return to the three-member board of censors and the appointment of two persons will be announced shortly, the Honorable A. J. Hooke, Provincial secretary, stated recently. Mrs. Christine McCaig has been the only censor since the resig-

(Continued on Page 8)

Duplessis Whacks Film Board Pix

Quebec censors have been ordered to examine National Film Board subjects for content sympathetic to Communism, Premier Duplessis told the Quebec Legislative Assembly last week. His position won the support of Adelard Godbout, Liberal opposition

(Continued on Page 8)

A Novel Approach To Love Stuff

During the recent session of the Alberta legislature the possibility of political censorship of films caused some vigorous debating. A. V. Bourcier, member from Lac Ste. Anne, claimed the Hollywood films were boosting "isms" and made a statement that will puzzle and amuse screen scripters.

"Hardly one picture from Hollywood, but has socialist propaganda woven through it," he claimed. "It even enters the love scenes."

Someone spoke up: "You must have seen 'Kitty.' "

Maynard On Own

Paul Maynard has left Alliance Films to handle some theatre lines on his own. He'll appreciate it if you can help him get some office space in the Toronto film area.

New Show Policy In Toronto Field

Toronto will be the scene of an innovation in Canadian motion picture exhibition, to begin Easter Week, when the Cinema Theatre, North Yonge Street, renamed the International Cinema, will begin a policy of showing foreign and special films ex-

(Continued on Page 7)

Production Code For Canada 16s?

A draft production code and proposed constitution for an organization of Canadian film producers will be presented for approval to a meeting of the 16 mm. industrial and educational film makers and slide film producers in the Toronto area in the

(Continued on Page 7)

Ansco of Canada Will Build Plant Here

Ansco of Canada, Ltd., division of General Aniline & Film Corporation, USA, has purchased a 16-acre site on the Queen Elizabeth Highway, west of Toronto, for the erection of a plant. The first to be built by that company outside the USA, it will house offices, stockrooms, shipping and receiving departments and a processing lab for amateur roll film.

Main purpose of the plant will be to handle the company's expanding photographic supply business, according to George Giles, Canadian head and a member of the board of directors. The growing demand for color and other film makes the step necessary. Associated Screen News in Montreal is making preparation to handle Ansco's color processing of 16 mm. amateur

(Continued on Page 3)

Capitol, Toronto Has Serious Fire

Fire during the morning caused $15,000 damage to the Capitol, Toronto.

The theatre lounge was gutted and 337 seats in the balcony destroyed by the blaze which had gained considerable headway before firemen were called. The heat from the blazing furniture, firemen said, melted brass railings.

No damage was done in the steel and concrete projection room or its equipment.

WB 'Wild West Show' Gets Under Way

Members of the head office and Toronto branch staffs of Warner Brothers and their families staged an outing at Charlie Mavety's Circle M Ranch recently to mark the beginning of the Dominion's part in the company's 17-week 1946 sales drive, which is tagged "Warners' Wild West Show." According to the announcement of Haskell M. Masters, general manager, the drive will end on July 27th.

The Warnerites and their wives and kids went western for the day, riding horses and the old-time coach on the ranch. There was even a bulldogging contest, a mild-mannered cow being used in the absence of a bull.

Ben Kalmenson, the company's general sales manager, was in Toronto for a conference with Haskell Masters, who has since be-

(Continued on Page 3)

United Amusement Profit For 1945

United Amusement Corporation's 21st annual report for the year ended December 31st, 1945, shows that net profit for the year amounted to $140,673, equivalent to $1.74 per share on the 80,829 outstanding no par value shares of the company.

Dividends of $1.25 a share were paid in 1945 and in 1944 the net profit equalled $1.62 per share after adjustment of the standard profit claim with the government board.

Tangier with MARIA MONTEZ, ROBERT PAIGE, and SABU, is a spectacle of INTRIGUE! DANGER! DRAMA! It has a title tagged with timely selling. That means BUSINESS AT ANY BOXOFFICE! Book it NOW through EMPIRE UNIVERSAL FILMS LIMITED for BIG BO RESULTS !

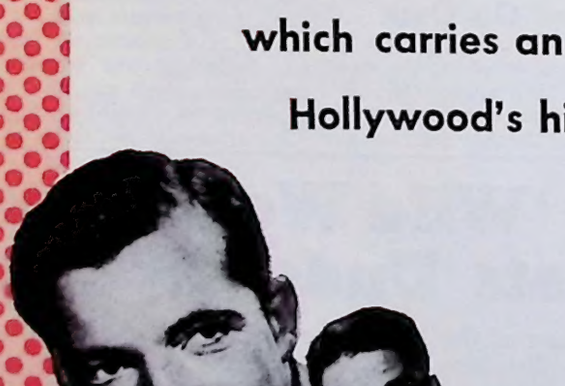
Brilliantly Boxoffice

—AT EVERY NEW OPENING!

C. J. Harris, *Editor*
Liberty Magazine (Can.) Ltd.

This is an intense, compelling moving picture. In his book, Harry Brown made his characters understandable, interesting, human people; Lewis Milestone has lost none of this in transferring the novel to the screen. A Walk In The Sun is pure excitement, with a story which carries an impact equalled by few pictures in Hollywood's history.

C. J. Harris



LEWIS MILESTONE'S

"A WALK IN THE SUN"

Starring
DANA ANDREWS
with RICHARD CONTE
Produced and Directed by
LEWIS MILESTONE
From the Novel by Harry Brown
Screenplay by Robert Rossen

20 CENTURY-FOX

WB 'Wild West' Gets Started

(Continued from Page 1)

gun his western trip.

All the picturesque trappings of a typical wild-and-woolly-west affair have been developed, lending the traditional Buffalo Bill atmosphere. Ten-gallon sombreros, bandannas, lariats, pistols and holsters, jewel-studded belts, side-show banners and replicas of candy-striped grand entrance marquees will decorate the six Canadian coast-to-coast branch offices and the Toronto District headquarters during the Drive.

Entries in the Cowboy Calf Roping Event, "for Canadian audiences only," are headed up by the branch managers who have been nicknamed as follows: "Stampede Sam" Pearlman, Toronto; 'Canuck" Coval, Montreal; "Musher" Dalgleish, Vancouver; "Phantom Frank" Davis, Winnipeg; "Bluenose" McKenzie, St. John; and "Ropin' Kid" Saifer, Calgary.

Brahma Bull and Indian Pony Bareback Riding Contests, an Oldtimers Stagecoach Race, and a Cowboys' Broncobusting Event, are the names given to other divisions of the Drive.

Awards will be made upon the basis of sales performances on Warner Bros. motion pictures currently in general distribution as well as on the following new films: "Saratoga Trunk" (Gary Cooper and Ingrid Bergman) "My Reputation" (Barbara Stanwyck and George Brent), "Devotion" (Ida Lupino, Paul Henreid, Olivia de Havilland and Sydney Greenstreet), "One More Tomorrow" (Ann Sheridan, Dennis Morgan, Jack Carson, Alexis Smith and Jane Wyman), "Three Strangers" (Sydney Greenstreet, Geraldine Fitzgerald and Peter Lorre), "Her Kind of Man" (Dane Clark, Janis Paige, Zachary Scott and Faye Emerson), "Cinderella Jones" (Joan Leslie and Robert Alda), "A Stolen Life" (Bette Davis, Glenn Ford and Dane Clark), "The Man I Love" (Ida Lupino and Bruce Bennett) and "Janie Gets Married" Joan Leslie and Robert Hutton).

BC Session of USA Exhibitors Off

Independent Theatre Owners of Washington, Northern Idaho and Alaska called off their idea of staging the annual convention in Victoria, BC, when accommodation couldn't be obtained. Most of the Pacific states would have been represented.

Ottawa Order Will Clear The Air

(Continued from Page 1)

tribution of building supplies, Reconstruction Minister C. D. Howe said in making public the Order-in-Council.

"It will then be the duty of each municipality to determine whether its quota of materials should be properly used for housing, for industrial projects, or otherwise," he added. "Should the municipality decide to use its building materials to build motion picture theatres or other places of amusement, that municipality can hardly complain if a shortage develops in materials for the construction of houses.

It is expected that theatre building will be held up in most large cities. In Toronto, where Mayor Robert Saunders has led well-publicized attacks on theatre building, six applications will be delayed. The mayor had no comment to make when asked how he felt about other building plans, among them one for a bank. He had contended earlier that theatres don't employ enough people and that was another reason why their construction should fall in behind others.

Theatre officials had not replied to criticism, having no desire to enter into a controversy. Announcements of plans which could not proceed for a long time created a false impression, many such having been released publicly by civic officials and boards of trade. The mere acquisition of a site, the essential move, and the need of making it public to prevent others from making blind purchases in locations already staked out, was usually followed by objections from those who did not understand the situation. The order will clear the air.

F. G. Spencer has announced that his projected Campbellton, New Brunswick, house will seat 1,000. The company operates the Capitol, 778-seater, and its manager, Gordon Gazely, will also manage the new house.

A theatre to seat 400 is planned for Castlegar, British Columbia.

Edmonton has granted a permit to Mike Starko and John Makowichuk for erection of a 700-seater in the downtown area.

A. Bosseberry is planning a structure in Grand Bend, Ontario, to house a theatre, billiard hall and coffee bar. Estimated cost is $50,000.

Theatre Amusements will build a theatre in Beamsville, Ontario.

Luke & Little, Montreal architects, are extremely busy. They are designing a house in Montreal for Suburban Theatres, Limited, of which W. H. Giles is president, at an estimated cost of $85,000; and the Avenue in the Westmount section of the city. They are also designing a $125,000 structure in Granby, Quebec, for Romeo Robert. The building will include an 1,152-seater, the Princess.

Henri S. Labelle is the architect of a $100,000 Montreal house for J. M. Arpin on Lakeshore Road.

France-Film will demolish Theatre Canadien, Quebec, and erect a 1,200-seater costing $75,000 and to be known as Theatre Elysee.

Henry E. Greenspoon is designing the Trafalgar Theatre as part of a $175,000 structure on Cote des Neiges Road, Montreal.

British Columbia's fourth largest hotel will be constructed in Ocean Falls and it will include a movie theatre.

Personal Tour

Paramount is planning a tour of leading eastern division cities for Olivia DeHavilland in connection with her latest picture, "To Each His Own." Schedule hasn't been announced yet.

BUY OR LEASE

Returned man wants 800-seat theatre in Ontario. Will make good deal for right house.

BOX 10
CANADIAN FILM WEEKLY

Can We Merge?

Exhibitor operating profitable theatres wishes to contact another exhibitor in a similar position with a view to joint partnership operation.

Box No. 17
CANADIAN FILM WEEKLY

Film Weekly

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HYE BOSSIN, Managing Editor

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Ansco of Canada To Build Here

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length movie film. The necessary equipment is being manufactured on this side of the border.

The company, states Giles, has a definite interest in the growth of Canadian production, as indicated by the recently-established studios in the Toronto area, and in due course will endeavor to supply 16 and 35 mm. color stock in a large way to domestic producers.

A certain amount of color stock of the reversible type, from which satisfactory dupes are made, will be supplied in 1946. Experiments are being carried on for the perfection of a complementary negative method of using film but this is a long way off. When perfected it is likely that a manufacturing wing will be attached to the Toronto plant for supplying Canada. Requirements are being studied with this in view. When 35 mm. color film is ready for industrial shooting it will be processed by the USA by two plants to be erected, one each by the Houston Corporation and Pathe Laboratories.

Giles, a veteran of the Canadian film field, joined Ansco in 1937 and came to Toronto two years ago. He was with Ben Norrish when the Associated Screen News chief was in charge of the government's film activities. Norrish resigned in 1922 and was succeeded by Ray Peck. Giles remained until 1932 with what became the Canadian Government Motion Picture Bureau. He then joined S. C. Atkinson's General Films in Regina, organizing a lab and serving in other capacities until he went to Ansco.

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starring *Merle* **OBERON**

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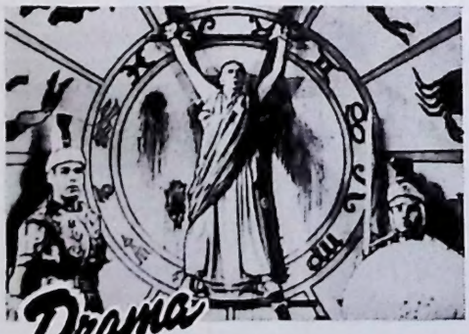

Drama ...The tortures of the ancient sorcerers!

Love ...Thousands in spectacular pageantry!

A UNIVERSAL PICTURE with

THOMAS GOMEZ · GALE SONDERGAARD · RAY COLLINS · ERNEST TRUEX

GEORGE DOLENZ · JEROME COWAN · Directed by ARTHUR LUBIN

Produced by WALTER WANGER · Associate Producer: Alexander Golitzen

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THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 11, No. 15 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Snafu

with Robert Benchley, Vera Vague, Conrad Janis

Columbia 82 Mins.

MODERATE DIVERSION IS DISHED OUT BY FILM VERSION OF GEORGE ABBOTT STAGE SHOW.

The readjustment of an underage war veteran to the ways of civilian existence is productive of a fair amount of entertainment in the screen conception of the George Abbott stage production.

The screenplay, which was done by Louis Solomon and Harold Buchman, authors of the play, has been produced and directed by Jack Moss in a manner that is a little too listless for a film of this sort. While the picture has much that is ordinary about it, it can be depended upon to get its quota of laughs, especially from patrons who are not overdemanding.

The film should enhance its appeal from the fact that it poses a problem which the parents of many young returning servicemen have been faced with. The parents in "Snafu," the mother in particular, find it difficult to realize that the son sent home because of his being under military age is not the same boy he was before he lied himself into a uniform. Insistence of the boy to carry many of his army ways and habits into civilian life is made the subject of much of the comedy.

The direction of Moss doesn't always succeed in getting the best out of his players. The late Robert Benchley and Vera Vague cope with the roles of the parents, while Conrad Janis essays the boy with a good deal of spirit. The best impression perhaps is made by Enid Markey as a spinster.

CAST: Robert Benchley, Vera Vague, Conrad Janis, Nanette Parks, Janis Wilson, Jimmy Lloyd, Enid Markey, Eva Puig, Ray Mayer, Marcia Mae Jones, Winfield Sith, John Souther.

CREDITS: Producer, Jack Moss; Director, Jack Moss; Screenplay, Louis Solomon, Harold Buchman; Based on play by Louis Solomon, Harold Buchman.

DIRECTION, Fair, PHOTOGRAPHY, Okay.

Laurie Is Delegated For Presentation

Archie Laurie, Eagle-Lion head now in Britain for the J. A. Rank world convention, took along a pair of solid gold Seven Moons earrings to present to Phyllis Calvert in behalf of W. R. Johnston, the jeweler who distributed so many similar pairs in the Dominion. Miss Calvert is starring in "Madonna of the Seven Moons," the Eagle-Lion hit.

My Reputation

with Barbara Stanwyck, George Brent

Warner Bros. 94 Mins.

EXCELLENT MADE PICTURE PRESENTS FINE DRAMATIC ENTERTAINMENT WITH SPECIAL APPEAL TO FEMMES.

In "My Reputation" Barbara Stanwyck is starred in a drama that is largely an emotional exercise to which women will respond with alacrity. Assailing the heart with vigor in a dramatic display that permits Miss Stanwyck to play a role that shows her off in an extremely sympathetic light, the Henry Blanke production should have an unusually easy time of it in drawing heavy patronage. As an extractor of tears the film is definitely worthy of attention.

The Clare Jaynes novel, "Instruct My Sorrows," presents a story that allows Miss Stanwyck to indulge in a histrionic holiday. The role is a meaty one and the star makes the very most of it, running through a whole range of emotions to the delight of the ladies. Producer Blanke, Director Curtis Bernhardt, Scripter Catherine Turney and her fellow players, from top to bottom of the cast, have accorded her every possible assistance to enable her to give a showy account of herself.

The problem that faces a lonely widow who is still young and possessed of the capacity for romance has been tackled with interest and fine dramatic sense in a film produced with care and distinction by Blanke and directed with deep understanding by Bernhardt, who has missed few chances to capitalize on the heart--moving possibilities of the Turney screenplay.

"My Reputation" details the difficulties that face Miss Stanwyck in trying to make a new existence for herself upon the passing of her husband. Life must go on. She meets and falls in love with George Brent, an Army officer, in defiance of her mother, who believes she is not being true to the memory of her dead husband, and of her friends, who attempt to cast mud upon her reputation.

CAST: Barbara Stanwyck, George Brent, Warner Anderson, Lucile Watson, John Ridgely, Eve Arden, Robert Shayne, Esther Dale, Jerome Cowan, Scotty Beckett, Bobby Cooper.

CREDITS: Producer, Henry Blanke; Director, Curtis Bernhardt; Screenplay, Catherine Turney; Based on novel by Clare Jaynes.

DIRECTION, Good. PHOTOGRAPHY, Good.

Miss Susie Slagle's

with Veronica Lake, Sonny Tufts, Joan Caulfield, Lillian Gish

Paramount 88 Mins.

WARM, INGRATIATING FILM WITH EMPHASIS ON HUMAN INTEREST RATED GOOD ENTERTAINMENT.

Those interested in just people and the way they react to circumstances bearing on their personal lives will get much out of "Miss Susie Slagle's," which is marked with a warmth and a human quality that permit the production to bore into the heart and gain the sympathy of the audiences. The fact all the characters are ingratiating goes far in giving the film acceptibility and making it engrossing in the face of the lack of any formal story. Atmospherically, too, the picture has a lot in its favor.

Much of the action transpires in Susie Slagle's boarding house for medical students, the year being 1910. Out of the place have gone countless numbers who have won distinction in the medical arts. Miss Gish, as Miss Slagle, hovers over her boys with an ineffable sweetness, taking a personal interest in their problems and well-being and making their accomplishments a part of her own life. Among her guests is Sonny Tufts, who has difficulty finding himself and acquiring confidence in his capacities for becoming a surgeon. He is in love with Joan Caulfield, the daughter of a professor at the medical school. Another girl who plays an important part in his life is Veronica Lake, whose romantic dreams are blasted when her sweetheart, a fellow student of his, dies of diphtheria.

Produced effectively by John Houseman and directed with understanding by John Berry, "Miss Susie Slagle's" has been interestingly scripted by Anne Froelick and Hugo Butler from an adaptation by the former and Adrian Scott drawn from a novel by Augusta Tucker.

The film has been performed by a lot of pleasant people who bring a good deal of conviction to their roles. Billy De Wolfe comes close to walking away with the film in a comedy role.

CAST: Veronica Lake, Sonny Tufts, Joan Caufield, Lillian Gish, Ray Collins, Billy De Wolfe, Bill Edwards, Pat Phelan, Roman Bohmen, Morris Carnovsky, Renny McEvoy, Lloyd Bridges.

CREDITS: Associate Producer, John Houseman; Director, John Berry; Screenplay, Anne Froelick, Hugo Butler; Adaptation, Anne Froelick, Adrian Scott; Based on novel by Augusta Tucker.

DIRECTION, Good. PHOTOGRAPHY, Good.

Tangier

with Maria Montez, Preston Foster, Robert Paige, Louise Allbritton

Universal 76 Mins.

THOSE NOT TOO DEMANDING WILL BE INTERESTED IN COMMOTION-FILLED MELODRAMATIC TALE.

The talents of a cast of marquee worth are largely throttled in a story that gives the impression of a world of to-do over little. The film, reminiscent of "Casablanca," has to with intrigue in Tangier. Plenty of commotion has gone into the telling of the tale in an attempt to create interest, with the ingredients being familiar if not incapable of stirring up excitement in the breasts of those whose entertainment needs are easily satisfied.

On the strength of its cast, the picture should be able to overcome the majority of its weaknesses. It may be safely said that the personalities of the performers will be able to place the film in the winning column. The lure of Maria Montez alone should do wonders in helping the film over the bumps.

M. M. Musselman and Monty F. Collins adhered closely to pattern in devising their screenplay from the Alice D. G. Miller original. Amid all the confusion one is able to assemble the story of a group of persons interested in a costly jewel, each for a different motive. It's pretty tough to make out who's friend and who's foe until far into the film.

Efforts of Miss Montez, Louise Allbritton and Robert Kent, dancers all, and Robert Paige, an American newspaper man, to prevent the gem from falling into the hands of Preston Foster, villainous police official guilty of wholesale slaughter in the Spanish civil war, comprise the plot. Foster wants the gem so he can retire to a life of ease.

The direction of George Waggner is no better than commonplace. The production accorded the film by Paul Malvern under Joe Gershenson has much in its favor.

As an added inducement the picture offers three popular tunes sung by Sabu in the role of troubadour.

CAST: Maria Montez, Preston Foster, Robert Paige, Louise Allbritton, Kent Taylor, Sabu, J. Edward Bromberg, Reginald Denny, Charles Judels, Francis McDonald, Erno Verenes.

CREDITS: Executive Producer, Joe Gershenson; Producer, Paul Malvern; Director, George Waggner; Screenplay, M. M. Musselman, Monty F. Collins; Based on story by Alice D. G. Miller.

DIRECTION, Routine. PHOTOGRAPHY, Good.

BIG MONEY!

'Madonna of the Seven Moons'

Vancouver	4 Weeks
Toronto	3 Weeks
Winnipeg	4 Weeks
Ottawa	3 Weeks
Hamilton	2 Weeks

'THE SEVENTH VEIL'

The most talked-about picture of the year, it is beating the runs and grosses of even such an outstanding boxoffice triumph as 'Madonna of the Seven Moons' in every situation where both have played by 20 per cent higher receipts — and that's saying something. Date both these guaranteed boxoffice attractions.

Both EAGLE-LION Headliners

New Show Policy In Toronto Field

(Continued from Page 1)

clusively. As far as is known, this will be the first time a theatre has been operated on this basis in the Dominion.

The International Cinema, which seats 605, will be managed by Yvonne Taylor.

Opening attraction under the new policy will be "Marie-Louise," a Swiss-made film which has attracted much attention in the USA. It is the story of a 12-year-old French refugee and the dialogue is in French and French-Swiss but English subtitles have been added.

The first evening's entertainment will be devoted to those present by invitation only and the following evening will be the first for the public. Guests will come from the press, radio, education and other fields.

Films will be imported direct from New York. A number of such theatres are in successful operation in that city and in other large centres and the trade will watch the Toronto experiment with interest.

It is the opinion of Mrs. Taylor that there is a large public for foreign and special films which would otherwise receive no playing time in Toronto. The quality of foreign and privately-made films has increased greatly in the past few years, quite a few from each field having had sufficient merit to win distribution from major exchanges.

Herb Pitts Passes

Assistant manager of the Orpheus, Halifax, Herbert Pitts, 27, passed away after a week's illness. He started as an usher at the Casino and eight years ago came to the Orpheus under Freeman Skinner.

'Utopia' Sets Record

Paramount's "Road to Utopia," set a new Friday and Saturday record at Shea's, Toronto, according to Manager Fred Trebilcock.

Les Mitchell Speaks To Shrine Club

Les Mitchell, manager of the Regent, Brockville, Ontario, speaking before the Shrine Club, defended movies from the charge of contributing to juvenile delinquency.

"The responsibility for juvenile delinquency is being laid on every doorstep but the right one," he said. "Pictures dealing with crime lay strong emphasis upon the fact that wrong doers are justly punished and it is rather difficult to believe that a child can see this and still reject the crime-does-not-pay moral."

Boys In The Booths Get A Real Boost

The following, sent out by the Associated Press, was printed in many newspapers:

Most persons who occupy high places get some public recognition for what they do, especially if they do it well. But there are some who get only the brickbats. Among them are the men who toil in tiny hot booths atop the nation's movie houses. The movie projectionist is the man who makes much of America's entertainment possible. He must be skilled in many lines that most people don't think anything about.

In some of the larger cities, where the theatres are fully modernized, the projection rooms are fitted up with showers and other conveniences, but there is nothing like that in most of the crossroads picture theatres that form the bulk and backbone of the American cinema.

In many cases the projectionist must tussle with old-fashioned arc lights, seeking to maintain a steady intensity. In the smaller theatres, the prints he receives are apt to be worn and torn and patched. He must keep a constant vigil, for when the film breaks, the audience sets up a howl. When everything goes well, the actors sometimes get applause. But they are miles away in Hollywood, already working on another picture. They can't hear it. But nobody applauds the lowly projectionist on his lofty perch.

People often wonder, if they think about it at all, how the projectionist knows when to shift from one machine to the other, without letting the changeover show to the audience. Well, it is not a great secret, but it does require a lot of constant watching. Next time you go to the movies, you can see for yourself, if you watch, a tiny black or white dot appearing in the upper right-hand part of the picture. This bashes for a brief second as a warning—then it appears again. At that moment the projectionist steps on a changeover device and one machine goes out while the other one comes on.

It all happens so quickly that the average eye does not detect it. It requires precision and alertness and steadfastness. The motion picture projectionist is a hero in his own realm only nobody ever pins a medal on him.

Morris Knows ABC's Of Showmanship

A marquee set up by Morris Weldon at the Kenwood Theatre proves that people like to help each other. Morris, playing "The Big Store" and "Saps at Sea," turned the 24 S's and the 18 N's used upside down. He got 42 phone calls advising him of what he already knew by folks who thought it was a mistake. One man even stopped his car when passing, parked, asked for Morris and pointed to the marquee.

Entertainers Meet Once Each Year

Jack Arthur is a member of the committee appointed by local entertainers to see that the banquet they had the other evening at the Royal York becomes an annual affair. Asked to speak, Jack told them about the Variety Club and won enthusiastic endorsement of the idea—until he made known the fact that ladies can't hold membership.

The gals booed.

I'll Be Very Happy To Second The Motion

Chester Bahn, editor of Film Daily, New York, observing that J. A. Rank's convention in London is being held behind closed doors, says "There ought to be a law against those trade publicists who make it a practise of 'breaking' their industry items first in newspaper gossip columns and then expect the industry papers to carry the ball for them."

It's Here Again

Having nothing new to say about Spring myself, I will swipe a good quote from the Songs of Solomon:

"For lo, the winter is past . . . The flowers appear in the earth; the time of the singing of birds is come. . . ."

Congratulations

The tenth anniversary of the Eglinton, Toronto, is being celebrated currently, with patrons wishing Marc Hirsch all the best. Mark's pleasant personality has made him a great favorite in the district.

Bad, Bad Language

Al Perly, Midtown manager who was married a few days ago, was sitting with a friend on a street car and the latter asked what was the book Al was carrying. "Forever Amber," Al replied. The conductor must have overheard, for he turned and chided: "Gentlemen, it's Sunday."

Production Code For Canada 16s?

(Continued from Page 1)

Royal York on April 8th. The aim is to support and quicken the development of Dominion production.

The drafts have been prepared by a committee of four from the young industry composed of Hans Teisler, Audio Pictures Limited, as chairman; Leon Shelly, Shelly Films Limited; Frank O'Byrne, of the Rank-backed Queensway Studios; and Jack Chisholm of Associated Screen News. The committee has been meeting every weekend since a group of producers elected them some weeks ago at a gathering called by the Association of Canadian Advertisers to examine the industrial film picture in Canada.

The producers then decided to form their own organization and to prepare an industry code as well as a means of acquainting prospective customers with the facilities at their disopsal.

The constitution for the new organization has been carefully studied by legal advisers and the committee fully expect that it will be acceptable to other producers, since they are unanimous in their agreement on its contents.

The purpose of the organization is to promote the interests of the industry in Canada, to provide technical knowledge and other information to the producers and would-be customers, to service clients so that they can evaluate the influence of the screen with the radio and printed word, and possibly to arrange the exchange of equipment, if necessary.

Competition in this area is expected to be keen and the producers' organization will give it every encouragement, so that the film-making industry in Canada will see a quick and orderly development.

Plans For 'Quebec Filming Advance

Plans for extensive location filming in Quebec are well under way, PRC production chiefs announce. The shooting is to be used in PRC's forthcoming romantic drama, "Quebec," and most of the film will be made in historic Quebec City this summer.

An original story by Clarence Green and Russell Rouse, the picture concerns a political refugee and his love affair with a nurse who hides him from his pursuers. This international trek from Hollywood to Quebec will mark the most elaborate foreign location journey for a coast studio since the beginning of the war.

Alberta To Set Up Three-Man Board

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nation of Robert Pearson, head of the board, after 17 years of service.

Estimates providing $20,424 for operation of the censor board, an increase of $2,869, were passed.

The Provincial secretary announced, in the face of criticism in the Legislature during its recent session, that political censorship would not be carried on in Alberta. His remarks about the need of editing out "Communistic" content from films had been misrepresented, Mr. Hooke said.

He had never issued instructions regarding censorship, Mr. Hooke said, although he felt that the crime-does-not-pay moral was not presented strongly enough.

"I believe," said Elmer E. Roper, member from Edmonton, "that the minister should admit some fault. It was his words sent across the country which gave what he called a wrong impression." Mr. Hooke replied that he was only repeating the sentiments of certain USA senators.

Hollywood-Made Lead British

Made-in-Hollywood films still outnumber British domestic product in the British Isles nearly three to one, despite the increase in British production, a survey reveals. Of the 561 pictures to be released in Great Britain this year, 156 will be British-made as against 72 out of 427 last year. Four hundred and five of this year's releases are Hollywood-made. Last year British exhibitors had 48 reissues of the domestic product and 26 films from countries other than the United States.

Lucille Signs

After a few months of freelancing, Lucille Ball has signed a contract with MGM. No picture has been announced for her yet.

'Johnston Office' Picks Directors

In addition to the reelection of Eric Johnston as president of the Motion Picture Association, directors reelected were Barney Balaban, Nate J. Blumberg, George Borthwick, Jack Cohn, Cecil B. DeMille, E. W. Hammons, E. B. Hatrick, Joseph H. Hazen, Robert W. Perkins, Hal E. Roach, Nicholas M. Schenck, Spyros P. Skouras and Albert Warner. Ned Depinet, president of RKO Radio Pictures, Inc., was elected to the board to succeed N. Peter Rathvon, RKO board chairman, now in Hollywood.

USA Clergy Fights Political Censors

Concurrent with a move by Protestant churches and allied bodies to organize opposition to political censorship and to back the industry's own self-discipline, a report on pictures condemned in the last ten years shows that it is extremely rare for a member of the Motion Picture Association of America to release a picture which is subjected to anything more than minor cuts anywhere in this hemisphere.

The National Board of Review, at its 37th anniversary conference in New York, reasserted its conviction that screen censorship in any form is a violation of one of the freedoms for which the war was fought and won and decided to oppose militantly the altering of films because of political opinion.

Considered the most severe censor of motion pictures because it objects to divorce as a topic and opposes films not in agreement with certain tenets of its own church, the Catholic Legion of Decency has condemned only 53 pictures since it began publishing lists of disapproval in February, 1936. In that ten-year period it had reviewed a total of 5,212 pictures, which gives the industry a disapproval rate of only 1 per cent from its most critical source.

Only one of these 53 pictures was produced by a member of the MPAA. Only four of them had received MPAA seals of approval after deletions had been made and one of the four — Howard Hughes' "The Outlaw"— had his seal delayed until late 1941. Two of the films were British films and one was the famous "Thunder Over Mexico," made by the Russian director Sergei Eisenstein and edited in the United States.

Most of the condemned films were made by small companies which specialize in sensational matter with limited circulation. The total of deletions and rejections among the 1,668,228 items of publicity and advertising, including stills, in that period was less than one per cent.

The MPAA cooperates with the Catholic Legion of Decency and the Protestant Motion Picture Council and is in sympathy with the spreading movement for children's Saturday shows which have the backing of parent-teacher associations.

A recent attempt to impose political censorship on 16 mm. production in the Detroit area where the United Automobile Workers of America (CIO), largest trade union in the world, maintains a large circuit for labor education, has met with fierce opposition from labor bodies.

Past President R. J. Thomas, commenting on the interference with the union's use of visual education aids, declared: "The organization which I represent has a film department dealing exclusively in 16 mm. films. We have maintained this department for the past eight years as an education feature for our members throughout Canada and the United States.

"We show films that as of today are not shown in public theatres, nor are they made in 35 mm. by Hollywood producers. Our service is an educational one and covers a variety of subjects which are denied our members through the theatres."

Labor organizations, industrial concerns and commercial companies making movies for private consumption are worried over the attempts of certain elements to bring unconstitutional political censorship into this field. Since these are for the most part educational films directed at special groups, they feel that their value would be completely defeated by the intrusion by groups or individuals who aspire to control them.

Biggest Variety Club Confab Yet

Advance reservations from the 27 tents of the Variety Clubs of America indicate that a large and enthusiastic group of Barkers will arive in New York for the convention at the Astor Hotel May 15 to 18. Special arrangements have been made by the national tent with the airlines so that any Barker wishing air travel to and from the convention will be guaranteed space.

Rebuild Hundreds Of Russ Movies

More than 650 motion picture theatres and 7,000 cinema installations were destroyed by the Germans in Russia, but restoration and new construction began as soon as the areas were liberated.

Some 532 theatres were rehabilitated or rebuilt and 3,000 installations were put back in operation this year, two-thirds of this number in liberated territory.

Six movie houses are running in battered Stalingrad in addition to 74 in nearby towns. Six other theatres have been opened at large collective farms in the region and 44 mobile cinema trucks gave shows to farmers during last summer.

Duplessis Whacks Film Board Pix

(Continued from Page 1)

leader, and those who spoke for other groups.

"The National Film Board diffuses Communism and is showing films encouraging Federal centralization," said the Premier. "The Quebec Censorship Board has been ordered to censor films produced by the National Film Board, as is the case with American and European pictures, so as to adapt them to the mentality of Quebec Province."

Godbout said that when he was Premier from 1939 to 1942, several films produced by the National Film Board were banned in Quebec Province because of "real Communist propaganda." He did not believe it was the fault of the Dominion government but rather of some employees of the film board staff.

Andre Laurendeau, provincial leader of the Bloc Populaire, and Rene Chaloult (Ind. - Quebec County) concurred.

'Duel' Won't Show For Few Months

David O. Selznick has advised the trade that his multi-million dollar production, "Duel in the Sun," will be exactly two hours and 35 minutes in length. Due to some re-shooting and heavy Technicolor lab schedules, it will be some months before the all-star $5,000,000 picture will even be ready.

United Artists is releasing the film.

Fox Profit Over Twelve Million

Twentieth Century-Fox Film Corporation last week reported net profits for the year ending December 29, 1945, of $12,700,000, equal after prior preferred and convertible preferred dividends to $5.27 each on 2,119,709 common shares compared with $12,480,491, or $6.04 each on 1,771,364 common shares for the year before.

Roosevelt Life For Movies?

Executors of the estate of Franklin D. Roosevelt are understood to have authorized a life of the late President of the United States and a number of studios are negotiating to be the favored one which might make the film. Warners, 20th-Fox and Enterprise have all shown some interest, and there has been talk of starring Lionel Barrymore in the leading role. Also mentioned as a possibility is Samuel Goldwyn, who had been interested in such a film some time ago.

'Mex Masquerade' Spicy Musicale

PARAMOUNT has produced a lavish production in "Masquerade in Mexico," with Dorothy Lamour and Arturo de Cordova in the leading roles. As an American entertainer involved in a mixup, Miss Lamour and de Cordova provide many heart throbs for women patrons.

The picture has much musical charm and humor. Screen veterans Patric Knowles and Ann Dvorak carry their roles excellentiy.

Que. Cuts Charges On Some Items

A new Order-in-Council, passed by the cabinet of Hon. Maurice Duplessis, premier of Quebec, has reduced censorship charges on three items. While the new rates are lower than those given in the original order in February, they are still considerably higher than they were previously.

The reduction will affect 24-sheets, stills and slides. The 24-sheets, on which a $1 censorship fee was laid by the Taschereau government in the February order, will now cost 40 cents, which is 30 cents more. They cost the exhibitor $3.60 each.

Stills, formerly one cent to censor and later 25 cents, will cost 15 cents.

Slides, which are sold for 25 cents each, will now cost 15 cents to censor instead of 25 cents. Until February there was no censorship charges on them.

Quebec exhibitors regard the reductions as unsatisfactory, as do the distributors, who have the right to pass on increases to the renter of films. The charges set in the February order in the matter of sets of 11x14's and one-sheets still prevail. The 11x14's, price 50 cents when bought, now cost 80 cents instead of eight to censor; and one-sheets, for which the exchange gets 50 cents, now cost 25 cents to censor instead of three.

Quebec theatre owners, independents and circuits, have decided to reduce the buying of accessories to a minimum. Circuits are examining their fronts with a view to eliminating any unnecessary displays.

At present a brief is in the hands of the premier in which the industry objects to the raised charges, among which is an impost of $6 per reel instead of $3. In Ontario all accessories are censored for an overall charge of $1.

One of the most important points made by the trade is that censorship is a service and the department administering it should charge according to what it needs to carry it and not to provide revenue.

Because films are the only medium of entertainment and education to be censored many feel the Provincial governments ought to alter their understanding of the basis of operation of such boards. In all other cases no action can be taken by authorities until some law has been violated and this departure in the case of films is regarded by legal authorities as not in keeping with justice. Thus censorship is carried on with the tacit permission of those whose goods are censored.

ECHOES and REFLECTIONS

Damon Runyon On Gin Rummy

I WOULD like to have the scientists and philosophers and economists and other wise guys of the world tell me this:

Why does bad luck persistently pursue certain individuals?

Why does it get on the tail of some one man and hang there for weeks and months and years, harassing him with all kinds of misfortune?

Tell me, youse muggs, who are supposed to be so hep, why one man who has lived a life of purity is afflicted with poverty and illness while a wicked neighbor prospers and thrives?

Perhaps I should put it in simpler terms. I will take the card game known as gin rummy which is the simplest thing I know. This is a game that is about 95 per cent luck.

Gin rummy is a game that was invented for companionship and laughs. It was designed to promote closer association and harmony between husband and wife, and was doing a wonderful work in that respect until some scoundrel thought of making it a partnership game.

One night a lady playing partners with her mister overlooked an eight of spades that would have put her down with two points and on the next draw her opponent went gin so her husband hauled off and cut her throat, and it served her right, so it did, though it busted up partnership play in that section of the nation.

I can remember when the fun of gin was in having kibitzers who would advise on plays and there would be a million laughs when the advice went wrong as it usually did, but then it became a high stakes game and the kibitzers were barred from opening their traps, even though they might be betting on a player. Some players even objected to a kibitzer breathing too hard.

Gin in the beginning was a catch-as-catch-can pastime with no one taking it seriously. Then they commenced putting science into the playing and that was when I withdrew from the picture. I have not played gin in—let me see, now. One, two, three, four, five—well, nigh on to a week or more and I may never play it again. It is because of a story that came to my ears.

Two of those Hollywood gin starkers were playing. They could have been Zeppo Marx and Norman Zanack, both Class AAA, though I am not sure. On picking up their hands, one found himself with three aces, the other with three deuces. To keep from giving the other gee an open card, meaning a card that might complete a sequence, M., we will say, discarded all his aces and Z, all his deuces.

When I heard that I said to myself, Runyon, that is too scientific for you. If you are unable to do more than just about hold your own with non-thinking players, like Harry Brand and Doc Martin, what will happen to you when you run into those atom-splitters? Runyon, I said, fold. So I folded. But that is no reason why I should not use the game of gin rummy to illustrate my remarks on the way bad luck keeps booting one bloke.

Why, I would like to ask the savants, when two players need certain cards to complete their hands, one guy gets his first over and over and over again? There they are sitting there, two human beings with heads about the same shape, and an equal amount of gray matter in each skull, and dead-even in point of worthiness—both good to their wives, if any, and children, if any, and both fine Democrats.

Each needs a low card to knock. One draws. Nothing. The other draws. Bing. Down with two. The next deal, the first man throws a card that by every law of average, gravitation and nature should be dead safe. The other guy grabs it. Boff. Gin. Another deal and the second guy knocks with 10 only to find he has overlooked a four of clubs among his cards so he has too many points in his duke to go down and has to play his cards showing and his opponent beats him out.

He is undercut four times in a row and blitzed two consecutive frames. We are playing the Hollywood style, understand, three games at a time. He overlooks a card that would have filled a run and permitted him to knock. His opponent thrice overlooks plays and it makes no difference. All night long our luckless character is belted around until his very senses are numb.

Why is this?

I mean, why does bad luck pursue this one man? Would you not think that it would finally take pit yon the poor soul and relive him of some of the punishment? I put my thought in terms of a gin rummy game, but I can apply it to stud poker, if you like, or to life in general.

PRC Sked Heavy Six Being Shot

Producers Releasing Corporation will hit its heaviest production schedule in its history this month, with six features before the cameras, according to Reeves Espy, president, who has just returne to Hollywood after trips east to confer with company heads.

Lew Landers will direct the first of James C. Burkett's "Philo Vance" series, starting at once, and two Alexander-Stern productions, "Queen of Burlesque," and "Sorority Girl," will be in action before the month end.

Josef Berne, who is directing his own production of "Missouri Hayride," will get it under way in the third week of the month, while the fifth in the Buster Crabbe western series and second in the "Michael Shayne" group, "Crime On My Hands," are on the March slate of producer Sig Neufeld, Sam Newfield is directing both of the latter.

Pat de Cicco's first production. "Avalanche," is doing location shooting at Alta, Utah.

John Riatt, currently starring on Broadway in "Carousel," will go to the coast too to play the lead in PRC's forthcoming high budget Cinecolor musical, "Down By The Rio."

Gets 'Swede' Role

The key role of "Swede" in Ernest Hemingway's "The Killers," has been given screen newcomer Burt Lancaster by Mark Hellinger, who is releasing the picture through Universal.

O'Brien's 100th Role

Columbia's "Perilous Holiday" marks the 100th motion picture in which Pat O'Brien has appeared since he created the role of Hildy Johnson in "The Front Page."

Paramount Signs Ace Song Team

Johnny Burke and Jimmy Van Heusen, ace song-writing team, have been placed under long-term contract by Paramount. As their first assignment under the new contract they will compose songs for "Welcome Stranger," Bing Crosby's next starring picture which will co-star Barry Fitzgerald and Joan Caulfield. With Burke writing the lyrics and Van Heusen the music, the team has been associated with Crosby starring pictures since 1940, when they did the songs for "Road To Zanzibar." Crosby, popularizing the songs in pictures and also in his radio show, has put many in the best-seller class.

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